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terrible is the power of the bad passions of man, and how dreadful an engine are they to set in action. Thus much is comprised in what we may esteem the First Part or division of the movement; and the malignant scorn with which Stephen is still regarded when the voices cease—and the looks of hatred cast upon him are even more redundant of vengeance than the limited words—is not less powerfully presented in the few threatening bars of symphony with their entirely unique and most poignant instrumentation.

Less irritated, and therefore much more dignified in character, is the episode for male voices in which the accusation against Stephen is directly preferred. A transient modulation into C at the words "destroy all these our holy places," is one of the brightest points in the whole Chorus, and one that derives from its great simplicity a power to which nobody can be insensible.

The multitude is not to be restrained. With violent agitation, aggravated by its temporary suppression, the mass of the People resume their original cry of denunciation, and the dramatic and the musical effect of this recurrence of the chief theme of the movement are both heightened by the addition of a florid counterpoint of semiquavers against the Subject that is admirably sustained. The resumption of the episodic idea, now distributed among the full chorus, and supported by the agitated accompaniment of the string instruments, forms a climax to the close of the movement that seems to raise this grand point of culmination still higher and higher as it approaches it, and then, the repetition of the very individual bars for the orchestra that seem, in their tone of exultant derision, to anticipate the tortures with which the martyr is menaced, this very powerful conception is concluded.

No. 6.—A few bars of Recitative for soprano, resuming the narrative, tell how they look upon his face and it is like the face of an angel (an expression most gracefully rendered in the music), and how the High Priest demands if these charges be true, his words being separated from the more indifferent tone of relation in the third person by an impressive change of key, and by a slower and consequently more impressive enunciation.

Stephen's defence is rendered in a grand declamatory Recitative for tenor, that, as a piece of musical eloquence, is scarcely to be reached by the highest eulogium with which enthusiastic admiration could attempt to do it justice. Commencing with the majestic calmness that is inspired by conscious right and complete mastery of the subject upon which he is to discourse, the orator gradually rises with the development of his theme in warmth of expression and energy of delivery, until the flood of his speech would seem to have accumulated such intensity of power as must bear down all before it. One cannot too

much admire the consummate art wherewith this is embodied, but, the more must one admire, the less can one define. The felicitous artifice of the frequent repetition, at irregular periods, of the two bars of symphony that introduce the character of Stephen, each repetition being successively in a higher and higher key—thus much admits of description—all else of the forcible treatment of this impressive scene must be left to the appreciation of the hearer.

The multitude, awed by the fervid eloquence of their purposed victim, and feeling the growing influence of his words, become impatient of a power that may be withdrawn but cannot be resisted. In low mutterings, that bespeak how much less is their can than their will to oppose him, they interrupt what they are unable to answer with murmurs of "Take him away!" Then, gaining assurance from the sound of their own voices, and mutual encouragement from the coward's panoply, the knowledge of physical superiority, they break forth in a fierce exclamation of a life-thirsty fanaticism, "He shall perish!"

Passing direct from the harmony of E flat to the second inversion of D, the first employment of this major tonic, the single voice of Stephen is introduced with an effect of beautiful, of glorious radiance, that, to say the least—and words could say no more—realises the idea his language conveys when he declares, "Lo! I see the heavens open, and the Son of Man sitting at the right hand of God."

How far the immediate dispersion of the visionary brightness may be more or less true to the situation, or more or less necessary as a means of art to certify its brilliancy, and how far the whole musical idea may be more or less analogous to that which first introduces Anna and Ottavio in the sextet in *Don Giovanni*, I leave for the speculation of those whose delight in present beauty is sufficiently temperate to allow them to turn from its contemplation to theorise upon its source;—for me, I am content to admire and to acknowledge.

*To be continued.*

#### CHURCH ORGANISTS.

WE have frequently felt it our duty, as one of the representatives of the musical profession, to request the attention of the public, and particularly of those officers in the church who have any control over it, musical service, to the inadequate remuneration of Church Organists. This fact of course is productive of many of the evils complained of by the more intelligent members of our metropolitan congregations. Why the Organist (who must have received, if he be moderately qualified for his situation, at least an average general as well as musical education) should be the only officer of the church who is so poorly paid, we have never been able to understand. The beadle, in all the "pride and pomp" of gold lace, rejoices in a salary of some sixty pounds a year, and doubtless

would fain prefer his "perquisites" to an even sixty more: his duties are far from laborious, and only occasional: his education is not required to be of the very highest class, nor will the manner in which his important trusts are fulfilled always bear the strictest scrutiny—yet how superior his parochial stipend to that of the organist! We can divine no reason for this inequality of remuneration. Is the conductor of the musical part of public worship a less responsible officer than he of the gold lace and active cane? If not, why is his office neglected? Why his exertions, if noticed at all, only noticed to be criticised or condemned? Is he not the target in this respect of almost every young lady who can play "the scales"? Then is it not surprising that a musician can be found to undertake and patiently bear these weighty duties, this contumely, this open and loose criticism, for the sum of twenty pounds a year? Yet of this kind we hear of frequent instances. But then the question arrives, Are the duties properly performed? We have no hesitation in answering in the negative. And this is the secret of the constant complaints, not only by the clergy, but by the authorities generally, of the inefficiency and unsuitableness of our musical church services. Let uneducated men ascend the pulpits of our churches, will their teaching be listened to—will their ministry be received with favor, or be crowned with success? It is an impossible supposition: surely the argument will apply, though in a less degree, to him who conducts the musical service. We have no wish to exaggerate the importance of the duties of the Organist's office: let him be but fairly remunerated, and also feel that he has the power to do as he thinks best in the office to which he is appointed, and we will answer not only for the improved performance of the service, but of the condition of choirs generally.

Our attention has been directed to this subject by an advertisement in the *Times*, a copy of which, with merely the omission of the name and locality of the church, we here subjoin:—

**TO ORGANISTS.**—WANTED immediately, an ORGANIST for — Church, —. Salary £20. Attendance will be required three times on Sunday, and on Thursday evenings. Apply by post, pre-paid, to Rev. —. Copies of testimonials must be sent with the application.

Now we should be glad to learn what kind of Organist can be found to undertake the duties here set forth for the sum of twenty pounds a year. To fulfil such an appointment, a professional man must frequently on the week-day evening sacrifice an engagement which would bring him in three times the amount proposed to be paid for the whole week: he must consent to abandon all rest and relaxation, and that on the only day that he is entitled to expect it; in fact, deliver himself up into the hands of the parochial authorities to be lectured, reprov'd, advised, and taught for the pittance that a pew opener is placed in a more independent situation for. No professional musician will of course accept the appointment: then, as a matter of course, it falls into the hands of the inexperienced and unqualified amateur. The service is slovenly performed—irregularity of attendance and uncertainty of finger and foot are the consequences; and hence the little respect paid to the calling of the Church Organist.

In reference to the advertisement above quoted, on making inquiry in the neighbourhood of the church for which the Organist (or rather the person to play the organ) is required, we find that within a very

short distance of it, an Organist (a lady) receives £40. a year: this sum, although not adequate, is a great improvement upon that offered in the announcement upon which we have commented; the reason for the difference in the salaries of the Organists of the neighbouring churches does not plainly exhibit itself.

As a general observation we may state, that no class of professional musicians is so badly paid, and so constantly ill-treated, as that to which the Church Organists belong.

VERNON.

#### TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Advertisers are referred to our new terms, on 1st page—on the Total Repeal of the Duty.

J. B. (Dublin).—We must decline to chronicle the number of encores demanded at a concert. We know it has been too much considered the criterion of success, but we have generally found it to result from the defective musical education of the audience.

Old Subscriber (Manchester).—The Anthem will be in next Number (Sept. 1st); you can have copies of the Music at once.

G. A. P. (Tewkesbury).—The instrument of which you send the description we should think is the Bandore, of which a figure and details are given in Hawkins's *History of Music*, 8vo, page 492.

P. W. (Norwich).—We are obliged by the approval you express of our Journal. It would be impossible to complete the analysis of St. Paul previously to the Bradford Festival, although a further portion will appear next month.

C. K. (Ticehurst).—We are obliged to confine the Music in the Musical Times, as much as possible, to pieces of acknowledged popularity, or by authors who have already achieved public success.

S. T. (Belfast).—We have formerly given the reasons which would make original reviews, or recommendations of musical works, of doubtful propriety in the Musical Times.

#### Brief Chronicle of the last Month.

**PHILHARMONIC SOCIETY.**—The eighth and last concert was given on the 25th of June. The principal features in the programme were Spohr's "Historical Symphony," Beethoven's "Symphony in B flat," a "Concerto" by F. Hiller, and one by Molique. The design of the Historical Symphony is to give an idea of the various styles of composers from Bach to the present day; Handel, Haydn, Beethoven and Mozart being included. The symphony received full justice from the orchestra, and the audience were delighted. Molique's concerto—a refined and classical composition, on the strictest model of art, was finely played by Mr. H. Blagrove. Mr. F. Hiller's concerto served to show his skill as a pianist—the composition itself is one of considerable merit. The fine overture to *Oberon*, and one by Lindpainter, *Die Geneuseerin*, were given with wonderful effect by the orchestra. Madame Viardot sang Weber's scena, "Wie nacht mir der Schlummer," and with Castellan, the duet "Ah facciamo," *Jessonda*. Mr. Costa conducted. The programme to which we alluded as about to be repeated on an extra night, was performed in the presence of Her Majesty on the 4th of July.